

## SOME INTERESTING RED-FIGURE APULIAN VASES (\*)

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In the following paragraphs an attempt is made to classify a number of Apulian red-figure vases which recently came to my attention. They are listed and discussed according to painters or groups, following the order adopted in A.D. Trendall and Alexander Cambitoglou, *The Red-Figured Vases of Apulia*. The first volume of this book appeared in 1978; at the time of the writing of the present article, the second volume and the first *Addenda* to the book were already in the press. Some of the vases listed below are included in the second *Addenda*, where however it was not possible to discuss them in detail or to illustrate them. Reference to the two volumes is made in the abbreviated forms *RVApI* and *RVApII*; reference to vases listed in them is made by chapter and serial number within each chapter: so *RVApI*, 6/5 means vase no. 5 in chapter 6 of the first volume and *RVApII*, 29/3 means vase no. 3 in chapter 29 of the second volume.

### 1. BELL-KRATER

Figs. 1-2

Zurich Market, Galerie Valler (ex Basel Market, Palladion) *Sale Cat* 12 Nov. 1980, no 2422, pl. 74, 3.

(a) Youth wearing chaplets with duck perched on his right hand, seated between two standing women; the right woman pours oil on his head from a large alabastron; in the background there are three hanging fillets forming concentric semi-circles. (b) Three draped youths; between the middle and the right one there is a small stele.

By the Painter of Bologna 498, on whom see *RVApI*, pp. 60-61. The Basel vase is the best vase known by this painter, who forms part of the Chaplet Group (*RVApI*, pp. 59 ff.) and stands

close to the pelike Bologne 498 (*RVApI*, 3/100). The two vases are especially connected by the right youths on their reverses (cf. the noses and the mouths indicated by mere dots, the thick wavy lines indicating the upper borders of their himatia, the hanging ends of the himatia and the shoes). The overfall of the left woman on the obverse, with fold-lines at the bottom curving inward and giving the impression of swelling, finds a parallel in the garment of the Nike on the bell-krater Turin, private (R.S.) collection, by the «R.S.» Painter, *RVApI*, 3/93.

First quarter of the 4th century B.C.

### 2. FRAGMENT (Bell-krater?)

Fig. 3

Matera, Museo Nazionale «Domenico Ridola».

Head and upper part of the torso of woman looking to the right and holding staff or thyrsus in her right hand.

The treatment of her high bosom which projects to the left suggests that she must be running like the woman on the pelike Deruta (Perugia) Magnini Collection 7, *RVApI*, 4/102 or that on the skyphos Deruta (Perugia), Magnini Collection 199; *RVApI*, 4/138.

By the Painter of the Long Overfalls, on whom see *RVApI*, pp. 79 ff. For the treatment of the hair and the sphenone decorated with horizontal S's of the obverse of the bell-krater Taranto 8087, *RVApI*, 4/112 and the obverse of the skyphos at Deruta mentioned above. The object held by the woman could be a torch (cf. the torch held by the woman on the hydria Bologna 560, *RVApI*, 4/134), or a short staff like the one held by the youth on the hydria Altenburg 321, *RVApI*, 4/135.

About 375 B.C.

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## 3. BELL-KRATER (fragments) Figs. 4-7

Sydney, Private Collection, on loan to the Nicholson Museum.

(a) Youth holding strigil, woman holding wreath, about to crown youth holding aryballos and sponge, and youth holding shield. (b) Missing.

The close-up Fig. 6 shows that the curls of the left youth's hair are indicated in spiral incised lines, an unusual feature; the close-up Fig. 7 shows a discrepancy between the preliminary sketch of the right youth's right hand and the final execution.

By the Painter of the Long Overfalls, on whom see *RVApI*, pp. 79 ff.

The way the right youth runs is characteristic of the artist's style (cf. the running youths on the pelike Deruta, Magnini Collection 7, *RVApI*, 4/102 and the bell-krater Bari 20281, *RVApI*, 4/105); the youths' profile heads find parallels in the heads of the draped youths of the reverses of a number of the artist's vases. With the head of the left youth cf. especially the head of the middle youth on the reverse of the bell-krater Naples 1866 (inv. 81425), *RVApI*, 4/144. The three-quarter head of the athlete about to be crowned recalls those of the seated Dionysos on the bell-kraters B.M. F171, *RVApI*, 4/126 and Bari 5596, *RVApI*, 4/143 and of the seated Herakles of the plate B.M. F131, *RVApI*, 4/153. The palmette-scrolls below the handles resemble those on the bell-krater Taranto 127917, *RVApI*, 4/114. The meander-pattern with saltire squares is common on vases by this artist.

About 375 B.C.

## 4. AMPHORA Figs 8-9

Geneva Market (Nicolas Koutoulakis).

(a) Woman holding fillet and basket (?) running to left followed by youth holding wreath. (b) Two draped youths.

By the Hoppin Painter on whom see *RVApI*, pp. 103 ff. The Geneva vase belongs to the earlier phase of the artist's work. For the figures on the observe cf. especially the bell-kraters Naples 2094 (inv. 81378) *RVApI*, 5/5 and Havana, Lagunillas Collection, *RVApI*, 5/22; especially striking on these vases is the similar treatment of the drapery (note the swastikas on all three). With the draped

youths on the reverse cf. those on the Naples and Havana bell-kraters as well as those on the bell-kraters Taranto, Palazzo I.N.A. T37, *RVApI*, 5/18 and Zagreb 7, *RVApI*, 5/9. About 375 B.C.

## 5. CALYX-KRATER Figs. 10-11

Zurich Market (Galerie Arete).

(a) Woman wearing short chiton and holding tambourine leaning her left foot on rock and youth holding chaplet. (b) Two draped youths at altar.

The vase should be placed in the vicinity of the Hoppin Painter, on whom see *RVApI*, pp. 103 ff. Cf. the right youth on the reverse with his counterpart on the pelike Pavia, Private Collection, *RVApI*, 5/56 and with the middle youth on the bell-krater Taranto 6327 listed under «The Bucrane Group», *RVApI*, 5/82.

About 375-365 B.C.

## 6. BELL-KRATER (two joining fragments)

Rome, Pietro Rotondo Collection 112.

(a) Head of woman wearing sphenone and Eros holding cista. (b) Missing.

By the Lecce Painter on whom see *RVApI*, pp. 122 ff. The fragments in the Rotondo Collection belong to the developed style of the artist. Second quarter of the 4th century B.C.

## 7. OINOCHOE (type 3: chous) Fig. 12

Basel Market (Palladion).

Woman holding wreath moving to the right, behind her youth bending forward with left knee bent.

The vase belongs to the wide circle of followers of the Lecce Painter on whom see *RVApI*, p. 122 ff. The drawing recalls vaguely the bell-krater Vienna 849, *RVApI*, 5/261 attributed to the Iris Painter. For the drapery of the woman cf. the skyphos fragments Mainz, RGZM 0.12987, *RVApI*, 5/253 and the reverse of the bell-krater Geneva 15002, *RVApI*, 5/247. For the horizontal row of dots above the figures cf. the pelike York 29, *RVApI*, 5/218 and the squat lekythos Boston 76.59, *RVApI*, 5/226 (as on the Basel chous the dots are here combined with a wave pattern). Late second quarter of the 4th century B.C.

## 8. BELL-KRATER

Padua University, Museo di Scienze Archeologiche e d'Arte MB144.

- (a) Woman with phiale and youth with thyrsus.  
(b) Two draped youths.

The vase is known to me from photographs which are poor; therefore the comments that follow are offered in a tentative way.

The drawing recalls the style of the Dijon Painter on whom see *RVApI*, pp. 146; the vase may be by his own hand. For the dense fold lines drawn in pairs cf. the maenad on the bell-krater Berkeley 8/3815, *RVApI*, 6/104 and the woman on the obverse of the bell-krater Matera 9690, *RVApI*, 6/107; for the youth with the thyrsus cf. Dionysos on the Berkeley bell-krater already mentioned. The draped youths on the reverse recall those on the Berkeley vase as well as their counterparts on the bell-kraters Stockholm N.M. 16 (*RVApI*, 6/109), Matera 9690 (*RVApI*, 6/107) and Naples Stg. 339 (*RVApI*, 6/139). The meander-pattern with saltire squares is typical of the artist (cf. the bell-krater Stockholm N.M. 16, *RVApI*, 6/109).

Second quarter of the 4th century B.C.

## 9. OINOCHOE (type 3, chous)

Rome, Pietro Rotondo Collection 64.

Head of Silen to the left with raised hand in front.

Very close to the Felton Painter, perhaps by his own hand. On the Felton Painter see *RVApI*, pp. 172 ff. The vase is very similar to the chous no. 63 in the same collection (*RVApI*, 7/96d); it is one of a number of vases decorated with a male head or the head of a silen placed close to each other and close to the Felton Painter.

Second quarter of the 4th century B.C.

## 10. HYDRIA

Figs 13-16

Geneva Market (Nicolas Koutoulakis).

Scene at naiskos: in the centre naiskos with a stone «flower bud» in it; the podium of the naiskos is decorated with a palmette and two lotus flowers. On the left, youth holding mirror and phiale; on the right, woman holding an open wreath. On the ground, phiale and wool basket.

I don't know any exact parallel to the «flower bud» within the naiskos, but it obviously resembles the objects called by Lohmann «Balusterförmige Grabmäler» (Hans Lohmann, *Grabmäler auf Unteritalischen Vasen*, pp. 161 ff.). Professor Trendall also brought to my attention the silver alabastron from tomb XXVI at Piceno (*Hellenismus in Mittelitalien* p. 165 and fig. 42) which resembles these objects in shape.

By the «Flower Bud Painter». Stylistically our vase stands very close to the hydria Geneva MF 242, *RVApI*, 7/108 and to the amphora Naples 2253 (inv. 81734), *RVApI*, 7/109. The three vases must be the work of a single artist whom I name after the object in the naiskos on the new hydria. The facial features of the woman on our vase resemble those of the right youths on the obverse and reverse of the Naples amphora (P1 . . . , figs. 17-23) and her drapery recalls that of the seated woman on the hydria Geneva FM 242 (note the folds around the waist). The three vases are also closely linked by their meander-patterns; and our vase and the Naples amphora are further connected by the floral ornaments under the handles. The connexion of the bell-krater York 21, *RVApI*, 7/107 with the three vases attributed to the Flower-Bud Painter is clear, but I am not sure whether it should be attributed to the painter himself. In addition to being related to the Felton Painter, our artist is also reminiscent of the Iliupersis Painter's style, on whom see *RVApI*, pp. 185 ff. For the importance of naiskos scenes in the work of the Iliupersis Painter see *RVApI*, pp. 186 ff.

Second quarter of the 4th century B.C.

## 11. OINOCHOE (type 3, chous)

Adolphseck, Schloss Fasanerie 172.

CVA 2, Pl. 75, 4; A. D. Trendall, *The Red-Figured vases of Lucania, Campania and Sicily*, p. 180, no 1085.

Satyr pouring wine from an amphora into a situla-like large vessel and maenad holding kantharos and branch.

By the Painter of Athens 1680 on whom see *RVApI*, pp. 240 ff. The maenad is especially close in style of drawing to the maenad on the obverse of the column-krater Ruvo 603, *RVApI*, 9/111. For the dotted quartered square of the meander-pattern cf. the pelike in the Elis Jenkins Collection in Neath, *RVApI*, 9/129. The vase was originally

placed by Trendall near the work of the Lucanian Painter of New York 52.11.2. He now agrees with me that it should be removed from that list. Second quarter of the 4th century B.C.

12. SQUAT LEKYTHOS Figs. 24-25

Ascona Market, Galleria Casa Serodine.  
*RVApII*, Appendix I, Addendum Chapter 6, no 237a.

Warrior holding spear and shield, Eros holding thymiaterion and phiale with fruit, woman holding mirror; in the field tambourine and flying bird with wreath clutched in its claws.

By the Lampas Painter on whom see *RVApI*, pp. 283 ff. This is the only known squat lekythos by the artist. The painter was first identified and discussed in *BSR* 19, 1951, pp. 39-42. Noteworthy are the similarities of the Eros and the woman on the Ascona vase with the corresponding figures on the pelike Taranto 8890, *RVApI*, 10/237, P1 . . . , figs. 26-27. The bird with the wreath is very similar to that on the mug Oxford 1934.17, *RVApI*, 10/224. 350-345 B.C.

13. COLUMN-KRATER Figs. 28-29

Padua University, Museo di Scienze Archeologiche e d'Arte MB 139.

(a) Woman holding patera and situla running to the right followed by youth holding bunch of grapes and phiale. (b) Two draped youths at altar.

The drawing suggests that the vase should be placed in the Snub-Nose Group, on which see *RVApI*, pp. 317 ff; it may well be by the Snub-Nose Painter himself. For the youth's anatomy and the woman's drapery cf. especially the obverses of the bell-kraters Bologna 599, *RVApI*, 12/5, Lecce 605, *RVApI*, 12/13 and Trieste S398, *RVApI*, 12/17 as well as the obverse of the column-krater B.M. F 300, *RVApI*, 12/24. For the youths on the reverse cf. the bell-krater in Bologna and the column-krater in Trieste mentioned above and also the bell-krater Lecce 4811, *RVApI*, 12/18. For the characteristic maeander-pattern with the dotted quartered squares cf. all the vases already mentioned. Strikingly reminiscent of the Padua vase is also the column-krater Seattle CS 202, *RVApI*, 12/30.

Late second quarter of the 4th century B.C.

14. BELL-KRATER Figs. 30-31

Pavia, University, Arch. Institute, old inv. 156.

(a) Woman holding phiale running to the left followed by youth holding situla and phiale. (b) Two draped youths.

The vase belongs to the Snub-Nose Group on which see *RVApI*, pp. 317 ff; it may be the work of the painter himself. Cf. the drapery of the woman and the anatomical details of the youth on the obverse with the corresponding features on the obverse of the bell-krater Bologna 599, *RVApI*, 12/5. With the youths and the plant on the reverse cf. the youths and the plant on the reverse of the bell-krater Lecce 605, *RVApI*, 12/13. The Pavia vase stands close also to the bell-kraters Trieste S 398, *RVApI*, 12/17 and Lecce 4811, *RVApI*, 12/18 and the column-krater in Padua here no. 14.

Late second quarter of the 4th century B.C.

15. AMPHORA Figs. 32-33

Pavia, University, Arch. Institute old inv. 157.

(a) Youth and seated woman holding wreath and cista at stele decorated with fillet. (b) Two draped youths.

By the Varrese Painter on whom see *RVApI*, pp. 335 ff. The youth on the obverse with his himation hanging over one arm and enveloping the hand, and with legs crossed is a stock figure in the artist's work; cf. corresponding figures on the amphora B. M. F 333, *RVApI*, 13/6 and the volute-krater B.M. 1933. 6-13.7, *RVApI*, 13/9. Typical also is the seated woman by her pose, the treatment of the drapery and her head-gear; cf. the seated women on the obverses of the amphora Bonn 99, *RVApI*, 13/3 and the volute-krater B.M. F 282, *RVApI*, 13/27. The youths on the reverse recall those on the reverses of the bell-krater Basel Market, M.u.M., *RVApI*, 13/13 and the amphorae Bologna 525, *RVApI*, 13/39, Bologna 526, *RVApI*, 13/40 and Leningrad 509 = St. 1210, *RVApI*, 13/42 as well as those on the reverse of the pelike Bologna 540, *RVApI*, 13/89.

Typical of the artistic style are also the rosettes and the halteres in the field, the fillet tied around the shaft of the stele, the dotted wreath held by the woman on the obverse and the maeander-pattern with the dotted quartered squares; for

these details cf. the amphorae B.M. F 333, *RVApI*, 13/6; Taranto 61432, *RVApI*, 13/37 and Bologna 525, *RVApI*, 13/39. Circa 360-350 B.C.

16. SQUAT LEKYTHOS Figs. 34-35  
Geneva Market (Nicolas Koutoulakis).

Seated youth holding stick and tambourine and woman holding open wreath and phiale.

By the Painter of Lecce 3544 on whom see *RVApI*, pp. 409 ff. Stylistically our vase is closely related to the volute-kater Lecce 3544, *RVApI*, 15/69, after which the painter is named; cf. the youth and the woman on the Geneva lekythos with the figures on the obverse of the Lecce vase (cf. especially the wreath of the youth with that of the lower left youth on the latter vase). Second quarter of the 4th century B.C.

17. FRAGMENT OF CALYX-KRATER Fig. 36  
Sydney, Private Collection (on loan to the Nicholson Museum).

(a) rather than (b) head and upper part of torso of youth.

The fragment must come from a calyx-krater than a bell-krater, since the inner surface is glazed and the outside surface is slightly concave.

Little is left of the figure-work and therefore one cannot place the fragment with absolute certainty. The style recalls that of the Lycurgus Painter (on whom see *RVApI*, pp. 413 ff) and the vase may well be by the artist himself. For the treatment of the facial features cf. Apollo and the two youths of the lower register of the obverse scene on the calyx-krater B.M. F 271, *RVApI*, 16/5. Like the face on the Sydney fragment, the face of the left youth on the London calyx-krater is youthful and has whiskers (note however that on the Sydney fragment relief line is used for neither the hair nor the whiskers). The face on our fragment recalls also some faces on vases by the Painter of the Dublin Situlae (cf. the winged head on the situla Ruvo 1372, *RVApI*, 15/36) and some others on vases by the Groups of Ruvo 423 (cf. the three-quarter face of one of the Amazons on the amphora Ruvo 423, *RVApI*, 15/41; and that of the Nike in the Apollo-Marsyas scene on the pelike Ruvo 1500, *RVApI*, 15/43). About 360-350 B.C.

18. PELIKE

Bologna 543.

CVA 3, IV D2, pl. 13, 3-4. *RVApII*, Appendix I, Addendum Chapter 16, no 57a.

(a) Female head growing out of the calyx of a flower in floral surround. (b) Seated youth holding fillet and branch and woman holding phiale.

By the Chamay Painter on whom see *RVApI*, pp. 425 ff. Cf. the three-quarter head on the reverse — especially the treatment of the pupils drawn in outline to indicate blue eyes and the curly hair — with the three-quarter heads of figures on the pelike in the Chamay Collection after which the artist is named (*RVApI*, 15/57) and on the hydriai Berlin F 3290, *RVApI*, 16/58 and Berlin F 3291, *RVApI*, 16/60. Characteristic of the artist's style are the profile heads of the two figures on the reverse; cf. the head of the youth with that of the youth on the reverse of the Chamay pelike and the head of the seated woman opening a cista on the hydria Berlin F 3291, *RVApI*, 16/60; cf. the head of the woman with that of the woman leaning on a perirrhanterion on the name vase (the kekryphaloo worn very much at the back of the head is a characteristic feature of the artist). The Bologna pelike is further linked with the Chamay pelike by the pattern on the neck consisting of crossed double volutes outlined in added white.

The Bologna vase is also connected with the situla Ruvo 1372, *RVApI*, 15/36 by the Painter of the Dublin Situlae (cf. the floral surrounds on the two vases and the meander-patterns). About 350 B.C.

19. SITULA (type 2) Figs. 37-39  
Ascona Market, Galleria Casa Serodine.  
*RVApII*, Appendix I, Addendum Chapter 16, no 61a.

(a) Europa and the bull; the scene is in two registers. In the lower register Europa is represented in the middle kneeling while the bull is approaching from the left. Europa holds the bull's left horn with the right hand and is about to caress his head with the left hand. On the right is a paniskos holding a lagobolon moving away from Europa while Slookng back at her. In the upper register, on the left, a Pan is represented

seated holding a syring and a branch and looking toward Aphrodite who is seated on the right holding a fan; in the middle an Eros is moving toward Aphrodite holding four fillets, a phiale and a junx. (b) Seated maenad holding thyrsus and open cista between young satyr holding torch and situla and youth (or youthful Dionysos) holding thyrsus and mirror.

The subject on the obverse is fairly popular in Late Apulian but I don't know any representations of it in the early phase of the style and it appears only four times in Middle Apulian.

The earliest extant representation is on the bell-krater by the Iliupersis Painter, Louvre K 3, *RVApI*, 8/17 in which Europa is seated in the centre by a pool, while the bull is approaching from the right. Here Europa appears to have just noticed the animal and this must be the earliest stage in the development of the story.

The amphorae by the Darius Painter Bari 872, *RVApII*, 18/44 and Naples 3218, *RVApII*, 18/46, the calyx-krater in the manner of the Darius Painter Vatican AA1 (inc. 17200), *RVApII*, 18/113, the amphora by the Perrone Painter Vatican X7, *RVApII*, 18/227 and the pelike Milan A1868 (old no St. 6874) attributed to the Painter of Zurich 2657, *RVApII*, 18/367, represent the second stage, in which Europa moves toward the bull trying to touch him. These are highly animated compositions and some of them include a number of figures. Interesting variants of the second stage are represented on the Ascona situla and on the chous associated with the Capodimonte Painter Taranto 54079, *RVApII*, 28/35\*. On the former Europa is represented kneeling in front of the bull about to caress him, on the latter she appears reaching toward him while sitting on a rock-pile; on both vases the atmosphere is idyllic.

The third stage of the legend where Europa has already mounted and is riding the bull appears on the fragment of the Group of Oxford G 269 Kiel, Private Collection, *RVApI*, 15/24, on the fragment of the Berlin Ganymede Group Copenhagen 13433, *RVApI*, 16/50 and on the amphora Berlin F 3241, *RVApII*, 18/234 which is terribly over-painted but which must belong to the circle of the Darius Painter. With these three vases goes the stemless cup by the Patera Painter Vienna 189

\* For a photograph of this vase I am indebted to Professor A. D. Trendall.

(S.K. 164.93) *RVApII*, 23/43 which represents, in the tondo, Europa and the bull in a very mannered composition in which Europa is almost mounted and looking as if she is floating in the air while the bull has already started running.\*\*

The style of drawing of the Ascona situla recalls that of the Chamay Painter on whom see *RVApI*, chapter 16, section 3. The idyllic atmosphere of the scene on the obverse of the situla is characteristic of the artist's scenes and our vase is also connected with his works by such features as the rows of white dots indicating the various levels of the ground and the dense double lines indicating the folds of drapery. The figure of the kneeling Europa stands very close to the kneeling woman with the child on the hydria Berlin F 3291, *RVApI*, 16/60. Our vase, nevertheless, differs from those attributed to the Chamay Painter by the treatment of the profile heads and more especially the facial features which are here sharper (the lines of the eyebrows, for example, are not as curved as they are on vases by the painter himself); the reverse of our situla takes us further away from the painter. I prefer therefore to place the Ascona vase close to the Chamay Painter rather than attribute it to him unreservedly. About 350 B.C.

## 20. PYXIS (round)

Figs. 40

Sydney, Private Collection, on loan to the Nicholson Museum.

On the lid: bearded head in profile looking left; in the field unidentified object.

The style reminds one of the early work of the Darius Painter on whom see *RVApII*, chapter 18, section 2. Cf., for example, the curly hair and laurel wreaths of the Sydney pyxis which are treated in high relief lines with those of Apollo on the obverse of the volute-krater B.M. F 279, *RVApII*, 18/17. With this figure the head of our pyxis shares another feature, the outlining of the nose and forehead by means of relief lines against the

\*\* Since writing this article another vase with a representation of the third stage of the legend came to the notice of Professor Trendall and myself, the dinos on stand Bloomington, Indiana University Art Museum 80.27.2 (*RVApII*, Additions to Vase-lists 18/233a, where it is placed close to the Perrone Painter, but considered also to be a possible work by the Darius Painter himself) on which Europa appears on the bull escorted by women riding sea creatures.

black-painted background. Like so many faces in the figure-work of the Darius Painter the face on the pyxis has a good deal of character (cf. the face of Agamemnon on the loutrophoros B.M. 1900.5-19.1, *RVApI*, 18/19); this is due partly to the pronounced lines of the eye, the crows-feet of which are also indicated (cf. the crows-feet of the eyes of the paidagogos on the volute-krater B.M. F 279, *RVApII*, 18/17; these are also indicated on the face of Kreon on the amphora Ruvo 423 of the Group of Ruvo 423 (*RVApI*, 15/41) with which the head on the Sydney pyxis is also stylistically connected).

Early third quarter of the 4th century B.C.

#### 21. PELIKE

Figs. 41-42

Basel Market (Palladion).

(a) Bridal scene. Above: Aphrodite in biga drawn by two Erotes; below: woman seated on couch and youth offering her an unidentified object; on the left: seated woman holding parasol; on the right: woman with fan near incense-burner. (b) Woman seated on large cista between youth holding bunch of grapes and woman holding fan.

By the Darius Painter. The pelike belongs more particularly to the Hecuba Sub-group on which see *RVApII*, 18/17 ff. It is one of a number of large pelikai on which the Darius Painter represented bridal scenes (cf. Turin 4149, *RVApII*, 18/25). Characteristic is the treatment of the profile head of the youth on the obverse for which there is a close parallel in the head of Apollo on the volute krater B.M. F 279, *RVApI*, 18/17. The pose and drapery of the bride can be compared with those of the bride on the pelike Vatican Y 23 (inv. 18129), *RVApII*, 18/27. For the mattresses and the cushions of the bride's couch and the branches underneath indicating that the scene takes place outdoors cf. the pelike Naples Stg. 702, *RVApII*, 18/24. The bird has a counterpart on the obverse of the pelike Vatican Y 23, *RVApII*, 18/27, and the tall youth on the reverse, with his coat hanging behind his back and over his raised forearms, resembles the youth on the reverse of the pelike Naples Stg. 702, *RVApII*, 18/24. For the composition of the figures on the reverse cf. the three lower figures on the reverse of the Pelike in a German Private Collection *RVApII*, 18/69.

The lotus-palmette pattern on the neck of the obverse is also typical of the Darius Painter (cf. the lotus-palmette bands on Vatican Y 23 *RVApII*, 18/27); so is the maeander-pattern with the dotted quartered squares (cf. the maeander-patterns on the volute krater B.M. F 279, *RVApII*, 18/17 and also that on the squar lekythos B.M. F 399, *RVApII*, 18/35).

Third quarter of the 4th century B.C.

#### 22. AMPHORA

Figs. 43-44

Pavia, University, Arch. Institute, old inv. 158.

Arturo Stenico in *Acme* X, 1957, fasc. I-III, p. 203 ff, pl. 11, figs. 7-9; *RVApII*, 23/166 and 24, (i), a.

(a) Eros holding fan and fillets walking toward altar to left. (b) Head of woman.

The obverse is by the Patera Painter on whom see *RVApII*, chapter 23. The artist's style was first identified in *JHS* 1954, p. 229, where four of his vases were put together: the column kraters Bologna 579, *RVApII*, 23/131; Karlsruhe B 136, *RVApII*, 23/132 and Bologna 577, *RVApII*, 23/133 and the bell-krater Karlsruhe B 218, *RVApII*, 23/153. The reverse is by the Amphorae Painter, on whom see *RVApII*, chapter 24. On the relation between the Patera and Amphorae Painters see *RVApII*, last paragraph of introduction to chapter 23.

The Pavia amphora is one of a number of vases with figured scenes by the Patera Painter on the obverse and female heads of the Amphorae Group on the reverse (*RVApII*, chapter 23, iv).

For the Eros on the obverse cf. the column-krater once Milan Market Casa Geri, *Sale Cat.* no. 7, 1966-1967 (March 1967), no. 1123 (ill.), ex Arno Collection, *Sale cat.* no. 76 (ill.), *RVApII*, 23/176. For the lead on the reverse cf. the amphora Lecce 842, *CVA* 2, IV Dr, pl. 44, 2-3 and 5 (*RVApII*, 23/162) and the column-krater Bologna 582, *CVA* 3, IV Dr, pl. 16, 3-4 (*RVApII*, 23/171).

c. 330-320 B.C.

#### 23. AMPHORA

Padua, University, Museo di Scienze Archeologiche et d'Arte M.B. 138.

(a) Head of woman. (b) Head of woman.

The vase is related to both the Amphorae Group and the Stoke-on-Trent Painter (see *RVApII*, chapter 24 and *RVApII*, chapter 27, section 4) and should be considered as a piece linking the two.

With the Amphorae Group the Padua vase is connected by the shape and the subsidiary decoration, as well as the sakkos worn by the heads, the hair over the ears and the curving lines indicating the mouths and nostrils. More particularly it is connected with the Group of Taranto 9243 on which see *RVApII*, chapter 24, section 1, division (ii) (cf. especially the amphora Stuttgart inv. 4.254, *RVApII*, 24/88 and the plate Moscow 508, *RVApII*, 24/97), the Group of the Temple Hydria on which see *RVApII*, chapter 24 section 4, division (v) (cf. the volute krater Naples, H 2291 (82356), *RVApII*, 24/263 and the hydria Paris, Cab. Méd. 981, *RVApII*, 24/272) and the Painter of Brussels A 3379 (cf. the bell-krater Brussels A 3379, *RVApII*, 24/284).

The connexion with the Stoke-on-Trent Painter is through the treatment of the eyes; note especially how the line indicating the supra-orbital ridge is almost assimilated with that of the upper eyelid and how the lines of the upper and lower eyelids do not meet at the outer corner (cf. the plate Stoke-on-Trent 241P35, *RVApII*, 27/273; the Kantharos Milan 221, *RVApII*, 27/390 and the column-krater Paris, Cab. Méd. 916, *RVApII*, 27/255).

About 320-315 B.C.

#### 24. HYDRIA

Figs. 45-50

Ascona Market, Galleria Casa Serodine.

*RVA*, 27/57 a; *Jb. Hamb. Ku Samml.* 24 (1979), p. 38, fig. 5.

Shoulder. Pluto and Persephone: Pluto driving with Persephone a quadriga led on the left by Hermes and followed on the right by Hekate holding two torches; above the chariot, flying Eros holding thymiaterion and phiale; on either side of the scene seated woman near hydria (Danaid?).

Body. Naiskos scene: in the centre Ionic naiskos with woman seated in it holding fan; on the left, woman seated on Ionic capital holding fan and standing woman holding open cista and fillet; on the right, seated woman holding phiale and ball and standing woman holding open cista and fan.

Neck. Frieze of crossed double volutes outlined in added white with alternate phialae and rosettes between them. At the height of the horizontal handles, a frieze of dentils between eggpatterns. On the body, a naiskos scene on the shoulder and a naiskos scene on the body, see *RVApII*, chapter 27, section 1. For other hydriai by the same artist with a mythological scene on the shoulder and a naiskos scene on the body, see *RVApII*, 27/54-60. With regard to the composition of the figures our hydria stands very close to Florence, La Pagliaiuola 153, *RVApII*, 27/55 and one is impressed by the striking resemblance of Hekate on the two vases. Hermes' petasos resembles the hat worn by the warrior in the naiskos on the obverse of the volute-krater Swiss Private Collection, *RVApII*, 29/1. The subject is also illustrated on Bari, Macinarossa. Coll. 26, on which Pluto appears beardless\*; Hekate with two torches appears also on the hydria Foggia 132733, *RVApII*, 27/58. The drawing recalls that of the volute krater Malibu 77AE13, *RVApII*, 27/17; on the other hand the vase also stands close to the White Saccos Painter: cf. for example the right Danaid on the shoulder with the woman seated near a hydria on the oinochoe once London Market, Charles Ede Ltd, *RVApII*, 29/10. Remarkable is the crown of Persephone in the shape of a floral acroterion corymb so to speak, the central acroterion of the naiskos in the scene below. For the treatment of the horses, especially the first horse from the right, cf. the volute-krater fragment New York 57.106, *RVApII*, 27/32. The dentils appear again on the volute krater Toledo 77.45, *RVApII*, 27/13.

About 320-310 B.C.

#### 25. AMPHORA

Figs. 51-52

Ascona Market, Galleria Casa Serodine.

- (a) Youth in naiskos running to right holding spear and shield with gorgoneion as a device.
- (b) Seated Eros holding mirror.

The vase is connected with the Baltimore Painter on whom see *RVApII*, chapter 27, section 1. This type of youth, painted white in a naiskos, is

\* The subject of the Rape of Persephone and its variants are discussed in a forthcoming article by Professor A. D. Trendall in *Quaderni Ticinesi*, vol. 10 (1981).

fairly common on vases by the Patera Painter (cf. for example the amphora Trieste S 381, *RVApII*, 23/3) as well as vases by the Baltimore Painter (cf. the volute-kraters Naples, Private collection 370, *RVApII*, 27/27; Leningrad 1716 = St. 426, *RVApII*, 27/19; Basel BS464, *RVApII*, 27/23). Noteworthy is the overlap of his feet and his shield with the podium of the naiskos, which gives the impression of depth (for corresponding occurrences of such overlaps cf. the barrel amphora Basel Market M.u.M., *RVApII*, 27/48 and the dish Leiden K 1896/11.7, *RVApII*, 27/137).

The treatment of the anatomical details of the torso reminds one of cuirasses by the painter (cf. the cuirass in the naiskos of the volute krater Naples, Private Collection 370, *RVApII*, 27/27) and suggests that the youth is in fact meant to be a bronze statue. For the treatment of the shield cf. the shield held by Athena on the hydria Bari, Macinagrossa Collection 26, *RVApII*, 27/57 and that held by one of the Greeks on the neck of the obverse of the volute-krater by the Arpi Painter once in the Basel Market, M.u.M., *RVApII*, 28/96. The rosette on the neck is similar to those on the necks of the volute kraters Ruvo 424, *RVApII*, 27/24 and Naples, Private Collection 370, *RVApII*, 27/27.

The Eros on the reverse recalls the style of figures on some of the smaller vases by the painter, for example those on the oinochoe Zurich 2653, *RVApII*, 27/84 and the pyxis Naples 1818 (inv. 82201), *RVApII*, 27/93, cf. also the Erotes on the lebes gamikos Taranto 61438, *RVApII*, 27/89 and the pyxis Agrigento R 187, *RVApII*, 27/97.

The Eros is also connected with the Erotes on some of the smaller vases from the Baltimore Painter's workshop, for example those on the lekane lid Canosa 623, *RVApII*, 27/163, the squat lekythos Milan 20/1957, *RVApII*, 27/200 and the mug Hamburg 1917.1087, *RVApII*, 27/232. Noteworthy is the stylistic affinity of the Eros with some Erotes on vases by the Stoke-on-Trent Painter, for example those of the tondi of the stemless cups London F 445, *RVApII*, 27/400 and F 456, *RVApII*, 27/399. For the drapery on which the Eros sits cf. the drapery on which the Eros sits on the pyxis by the Painter of Berlin F 3383, *RVApII*, 28/72; such drapery is also used by Erotes to sit on on vases by the White Sakkos Painter (cf. the kantharoi Bari 5979, *RVApII*,

29/140 and Bari 5980, *RVApII*, 29/14, and the amphora Leiden I 1926/1.1, *RVApII*, 29/156). About 320 B.C.

## 26. OINOCHOE (type 1)

Fig. 53

Zurich Market (Galerie Arete).

Eros running to the left holding phiale and fan.

The style is that of the Baltimore and Stoke-on-Trent Painters on whom see *RVApII*, chapter 27, sections 1, 3 and 4. Characteristic features of the Eros are the square chin with two almost straight lines indicating the mouth and the horizontal depression between it and the chin, the kekryphalos with the row of dots over the forehead, the three strings of beads, the first worn around the neck, the second around the left thigh and the third worn obliquely on the right shoulder and under the left armpit. Noteworthy are also the almost triangular penis and the wings with feathers indicated in thick white paint.

More particularly the Eros of the Zurich oinochoe stands stylistically close to those on the lid of the pyxis Brussels R 252, *RVApII*, 27/220 and the mug Hamburg 1917.1087, *RVApII*, 27/232 both listed in *RVApII* among the vases linking the Baltimore and Stoke-on-Trent Painters. One should also compare the Eros of the Zurich vase with those of the tondi of the stemless cups B.M. F 454, B.M. F 456 and B.M. F 455, *RVApII*, 27/398-400. The British Museum cups, the Hamburg mug and the new oinochoe in Zurich must be by one hand.

About 320 B.C.

## 27. AMPHORA

Fig. 54

Lund, Museum of Cultural History KM33.674/1.

(a) Head of woman. (b) Head of woman.

The vase belongs to the Copenhagen Group, first identified in *JHS* 1954, 74 (1954) pp. 120-121 and enlarged in *RVApII*, chapter 28, section 13. Our vase is especially close to the volute-krater Trieste 7598 (Obl. 50) *RVApII*, 28/312 and the column krater Berlin F 3288, *RVApII*, 28/319. C. 310 B.C.

## 28. AMPHORA

Lund, Museum of Cultural History KM33.674/2.

(a) Head of woman. (b) Head of woman.

The vase belongs to the Copenhagen Group and forms a pair with the vase listed in this article as no. 27.

C. 310 B.C.

### 29. PYXIS (round)

Fig. 55

Ascona Market, Galleria Casa Serodine.

*Katalog* 1979, no. 32, ill. on p. 35; *RVApII*, 29/650.

On lid: head of Nike.

The vase belongs to the Kantharos Group, on which see *RVApII*, chapter 29, section 6, and is especially close to the mugs Leiden G.N.V. 109, *RVApII*, 29/611 and Hamburg 1917.1073 a-b, *RVApII*, 29/609. Note the kekryphalos, the serrated forehead and the treatment of the eye in profile by means of four lines, one of them between the eyebrow and the upper eyelid indicating the recess, where the skin is reflected over the bone of the superior orbital ridge. The rather smudgy dilute-paint band over the necklace is a characteristic feature on a number of vases of this group.

About 310 B.C.

### 30. LEKANIS LID

Padua, University K 72.

Two heads of women.

The vase belongs to the Kantharos Group on which see *RVApII*, chapter 29, section 6. Characteristic of our vase is the treatment of the eyes by means of four lines meeting at one end and the dot at the mouth. Particularly close to the Padua lid are the Kantharos Milan 220, *RVApII*, 29/428, the plates Budapest 50252, *RVApII*, 29/480 and Canosa 220 and 486, *RVApII*, 29/482 and 485 and the oinochoe Berlin F 3319, *RVApII*, 29/551.

About 310 B.C.

### 31. SKYPHOS (type A, large)

Fig. 56

Zurich Market, Galerie Arete.

(a) Head of woman. (b) Head of woman.

For the shape cf. G.M.A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases*, fig. 177.

The vase was originally placed in the Kantharos Group (General), then moved close to *RVApII*, 29/17.

The vase stands stylistically very close to the skyphos of Corinthian type number 32 in this article and I have no doubt that the two vases are by the same artist, whom I would like to call «The Painter of the Large Skyphos» because of the unusually large size of our vase.

The style of this artist is characterised especially by the treatment of the eye, in which the lower eyelid is an upward curving line forming an angle with the line indicating the eyeball, which curves slightly to the right (in the Kantharos Group these two parts of the eye are normally indicated by a single downward curving line). The two vases are also connected with each other by the kekryphalos and the triangular earrings.

Because of the treatment of the eyes the Painter of the Large Skyphos has some affinity with the Painter of Brunswick 307.8 (*RVApII*, chapter 29, section 6, division (ii)), and stands especially close to the Painter of Marburg 788 (*RVApII*, chapter 29, section 7, division (iii)); cf. also the heads on the mug Hamburg 1876.287 and the lekanis lid Naples H 620 listed in *RVApII*, chapter 29, section 3 as nos. 281-282.

Last quarter of the 4th century B.C.

### 32. SKYPHOS (Corinthian type)

Fig. 57

Zurich Market, Galerie Arete.

(a) Head of woman. (b) Head of woman.

By the Painter of the Large Skyphos. See the comments on the skyphos listed in this article as number 31.

Last quarter of the 4th century B.C.

### 33. OINOCHOE (shape 1)

Fig. 58

Once Athens, Acheloos Gallery 340.

Head of Woman.

This and the following three vases also once in the Acheloos Gallery in Athens are by the same artist, who should be the Painter of Marburg 788 (*RVApII*, chapter 29, section 7, division (iii)) associated in *RVApII* with the Kantharos Group.

The style of this painter is characterised by the treatment of the profile eye, in which the eyebrow, the line between it and the upper eyelid as well as

the upper and lower eyelids curve upwards, often without meeting near the nose, while the line indicating the eyeball curves to the right.

To this painter I would also assign the oinochoe Philadelphia 50.1.99 (fig. 59) listed in *RVApII* in chapter 29 as numero 592 (Kantharos Group, General).

Last quarter of the 4th century B.C.

#### 34. OINOCHOE (shape 1)

Fig. 60

Once Athens, Acheloos Galley 338.  
Head of woman.

By the same hand as the oinochoe no. 33 in this article.

Last quarter of the 4th century B.C.

#### 35. KANTHAROS

Once Athens, Acheloos Gallery.

(a) Head of woman.

By the artist of the oinochoai listed as numbers 33 and 34 in this article.

Last quarter of the 4th century B.C.

#### 36. KANTHAROS

Once Athens, Acheloos Gallery.

(a) Head of woman.

By the artist of the oinochoai listed as numbers 33, 34 and 35 in this article.

Last quarter of the 4th century B.C.

The vases discussed in this article cover a period of approximately one hundred years; some belong to the plain style but most of them are ornate (*RVApI*, p. XLIX). Although these vases vary in importance they all have some interest for the student of Italiote wares and a few among them are outstanding.

The bell-krater no. 1 on the list is undoubtedly the best among the known vases by the Painter of Bologna 498 and the pieces nos. 2 and 3 constitute important additions to the output of the Painter of the Long Overfalls, who is a major follower of the Tarporley Painter. In addition to its interest from the iconographic point of view, the hydria no. 10 is noteworthy as the name vase of a new individual artist, whose work is now clearly defined, while the pelike no. 18 is a significant addition to the oeuvre of the Chamay Painter, one of the most delicate Apulian artists.

Iconographically speaking, the two most important vases of my list are the situla no. 19 and the hydria no. 24. Although originally Professor Trendall and I attributed the situla to the Chamay Painter himself, I now think that it should rather be placed close to him. The hydria, on the other hand, is characteristic of the monumental work of the Baltimore Painter and forecasts the style of the White Sakkos Painter.

A word should also be said about the merits of the little pyxis no. 20, which I attribute to the Darius Painter. It bears the stamp of an artist who never stops surprising us by the incredibly rich repertory of his mythological subjects and his style of drawing which is full of character.

*University of Sydney  
Australia*



Fig. 1.



Fig. 2.



Fig. 3.

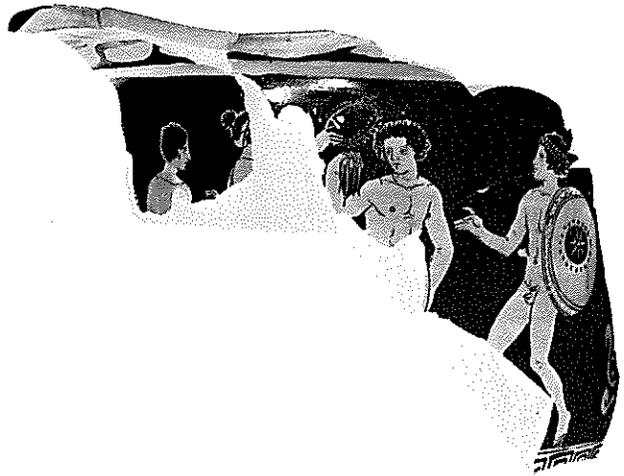


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.

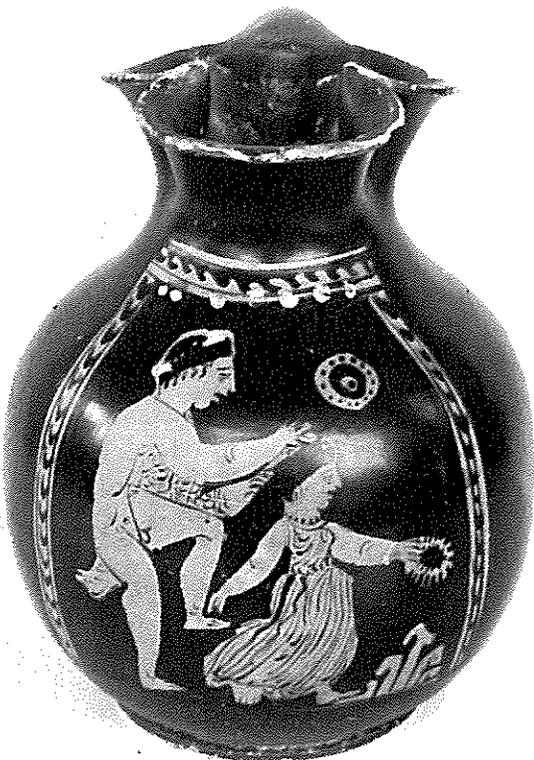


Fig. 12.



Fig. 13.



Fig. 14.

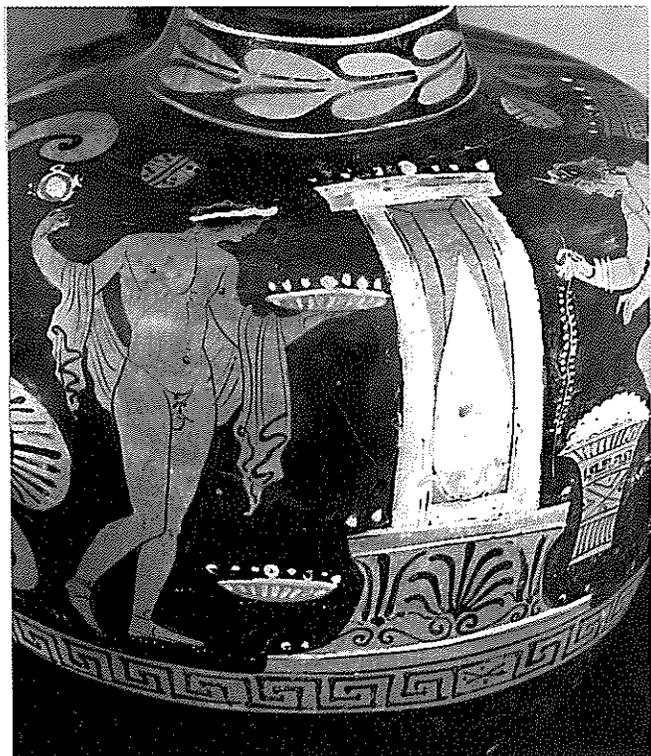


Fig. 15.

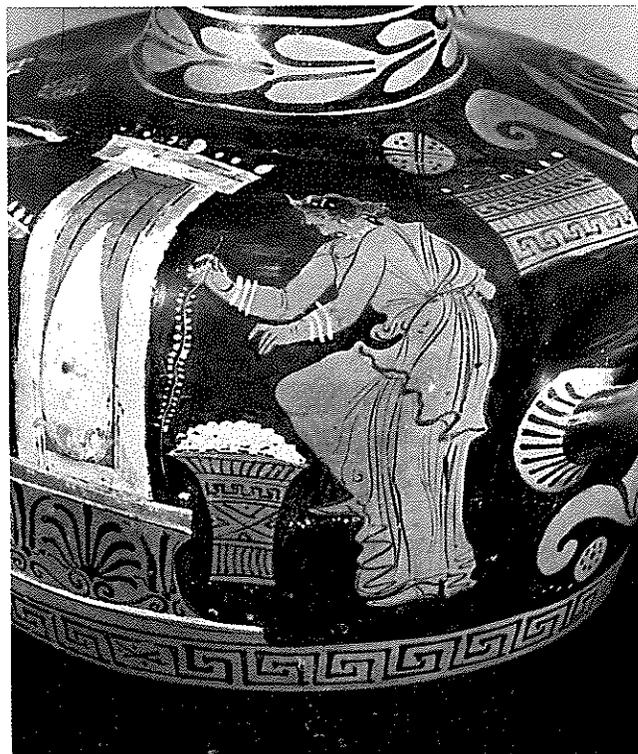


Fig. 16.

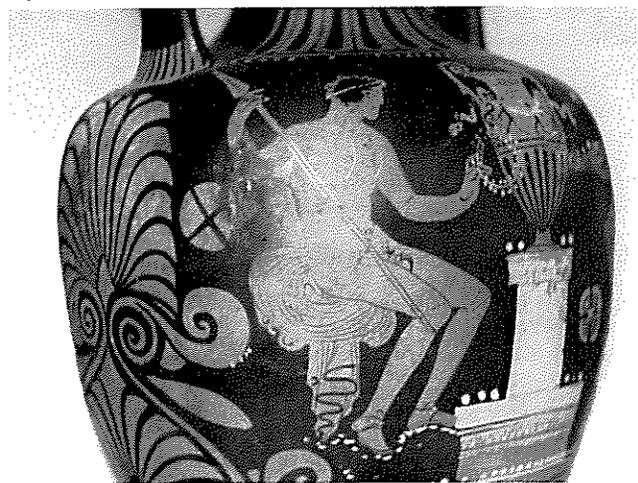


Fig. 17.

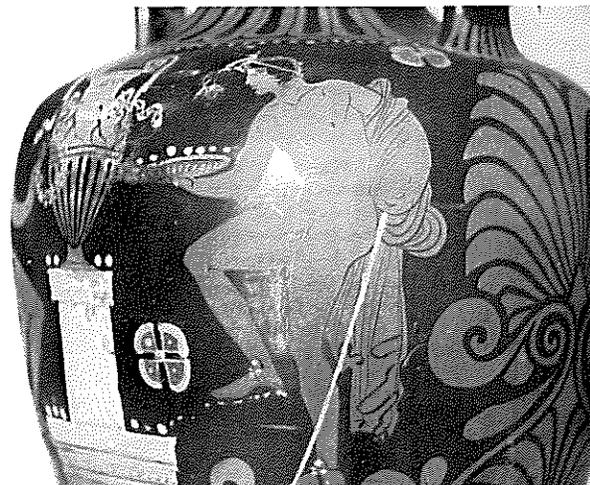


Fig. 18.

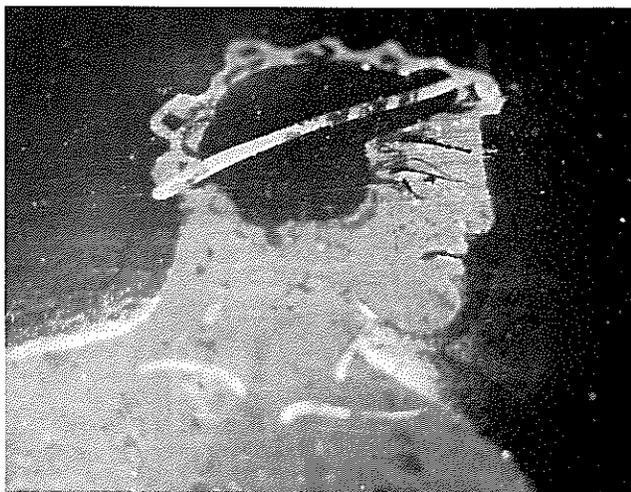


Fig. 19.



Fig. 20.

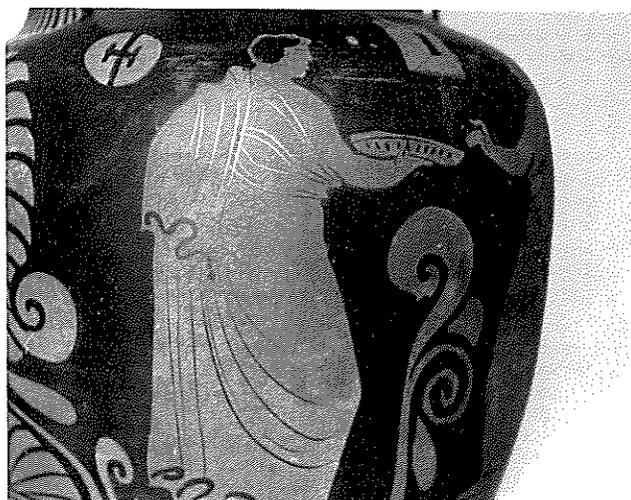


Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.

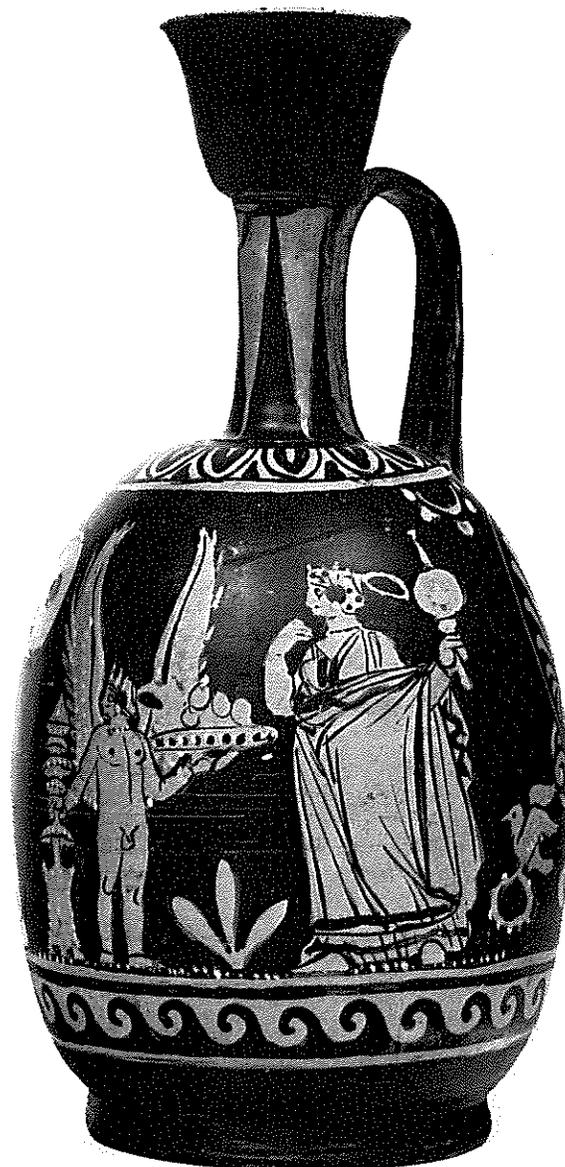


Fig. 25.



Fig. 40.

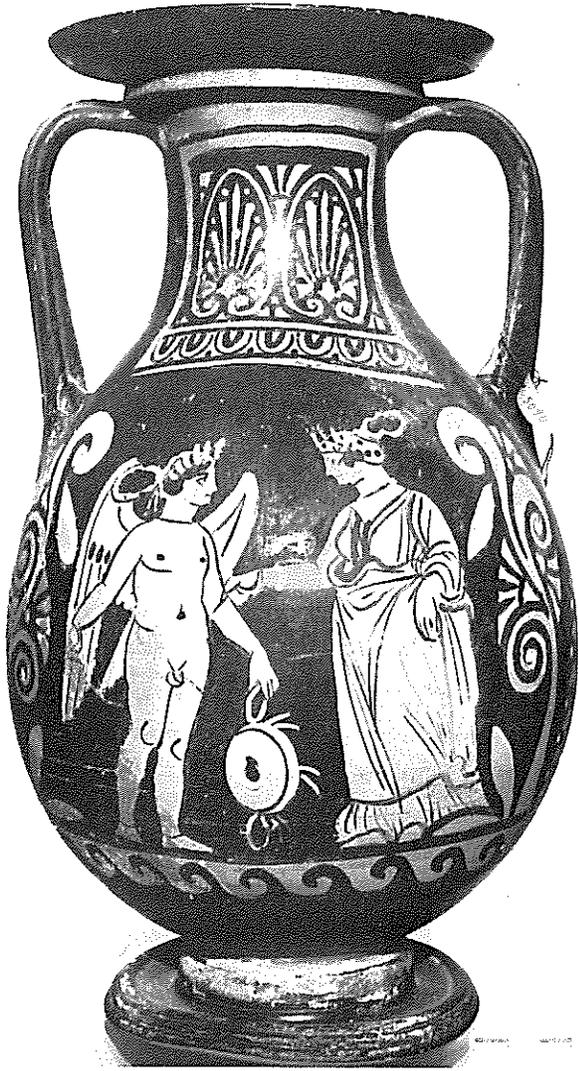


Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30.



Fig. 31.



Fig. 32.



Fig. 33.



Fig. 34

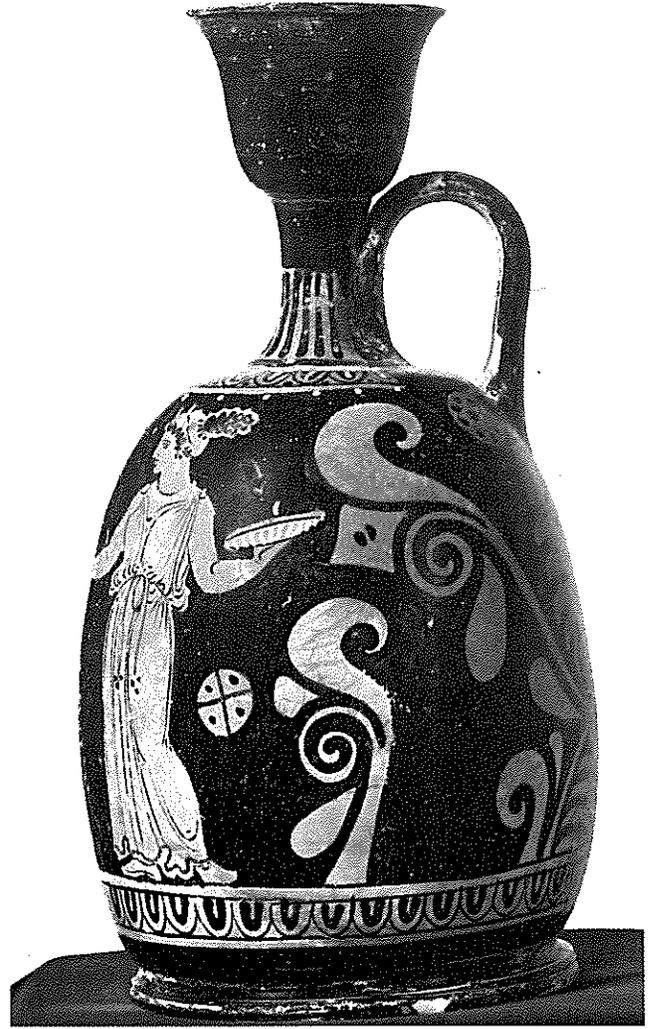


Fig. 35.



Fig. 36.



Fig. 37



Fig. 38.



Fig. 39.



Fig. 41.

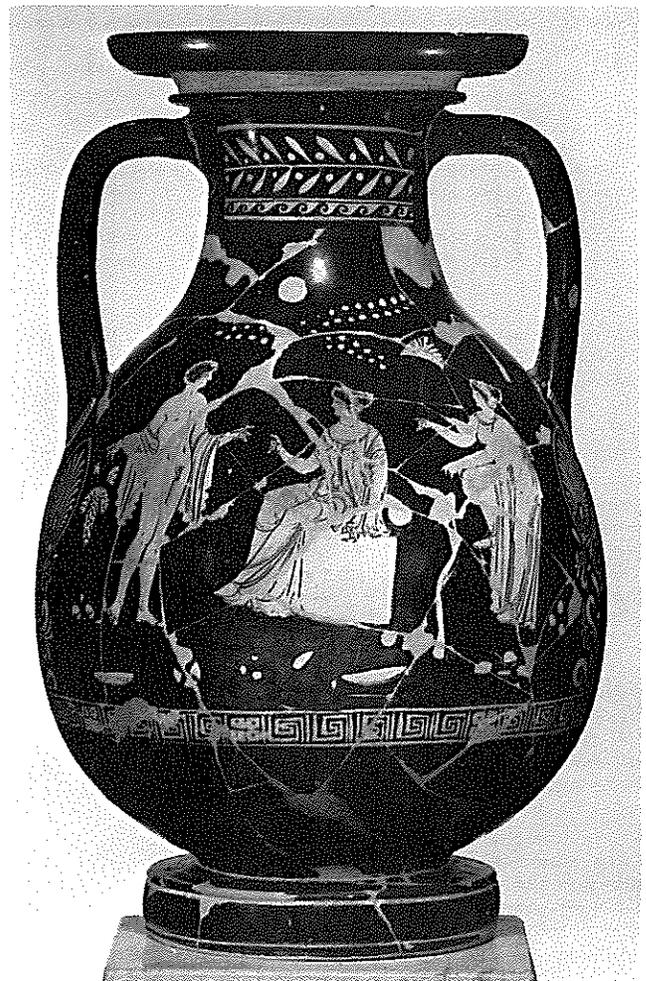


Fig. 42.



Fig. 45



Fig. 46.

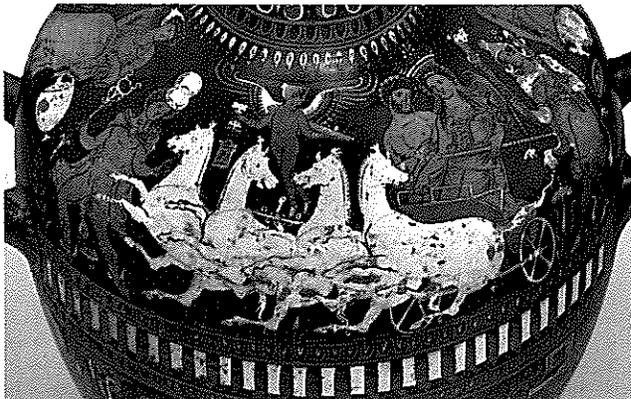


Fig. 47.



Fig. 48

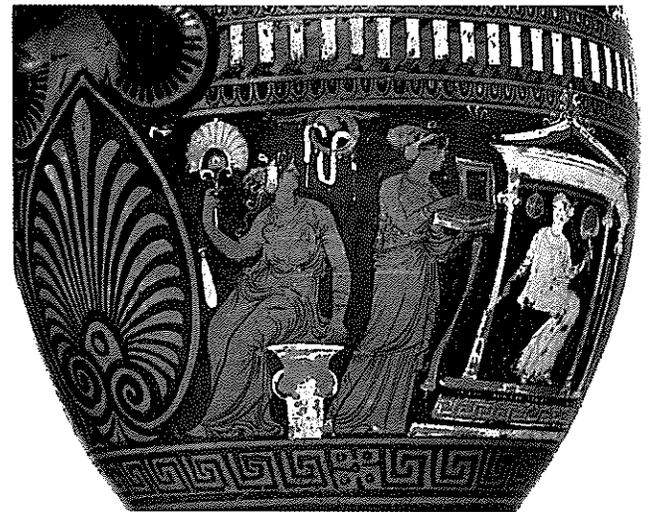


Fig. 49.

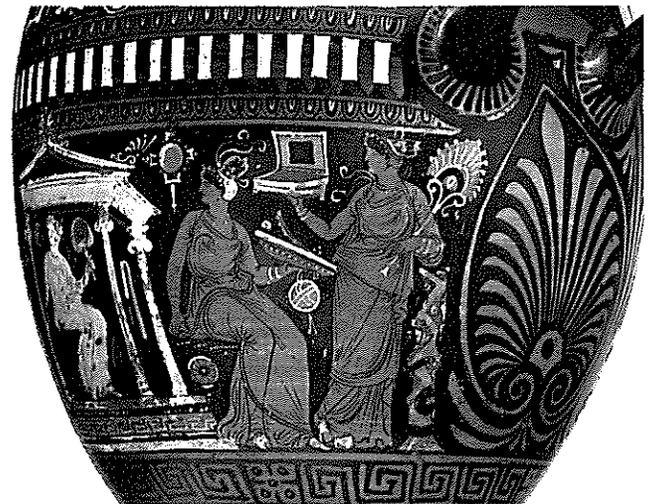


Fig. 50.



Fig. 43.



Fig. 44.



Fig. 51.



Fig. 52.



Fig. 53.

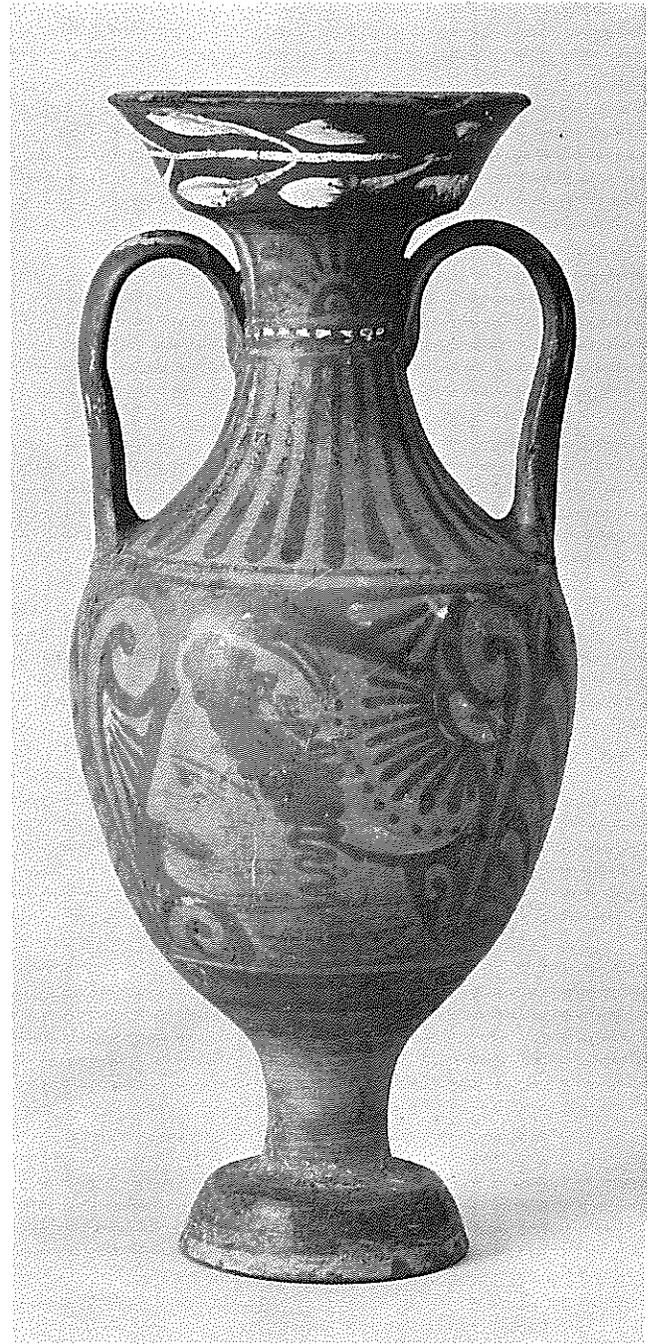


Fig. 54.



*Fig. 60 a-b-c.*